M. Walker Sculp.

Ch. 770/45
~~7857. a. 33~~
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THE DRAWING SCHOOL FOR LITTLE MASTERS AND MISSES:

CONTAINING

The most easy and concise Rules

FOR

LEARNING TO DRAW,

Without the Assistance of a TEACHER.

Embellished with a great Variety of FIGURES curiously designed.

To which are added,

The whole Art of KITE MAKING;

AND

The AUTHOR's new Discoveries in the Preparation of WATER COLOURS.

By Master MICHAEL ANGELO.

LONDON:
Printed for T. CARNAN, at Number 65, in St. Paul's Church Yard.

MDCC LXXIIII

Pr. 6d.

His Royal Highness Prince Edward
W. Walker Sculp.

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BRITISH MUSEUM

TO

HIS ROYAL HIGHNESS

PRINCE EDWARD,

THIS

DRAWING SCHOOL,

WITH ALL

DUE SUBMISSION AND RESPECT,

IS

HUMBLY INSCRIBED TO HIM,

AS A

PATRON OF THE ARTS,

BY

HIS ROYAL HIGHNESS's

Moſt obedient and

Devoted Servant,

MICHAEL ANGELO.

THE PREFACE TO THE SECOND EDITION.

AFTER having peruſed almoſt every Book hitherto publiſhed for the Inſtruction of young People in the Art of Drawing, I have found them calculated only for thoſe who were advanced above the Period of Childhood. Many of them contain nothing but Deſigns, without the leaſt Directions how to proceed; and even in thoſe that have a ſhort Introduction, the whole is ſo filled with the Terms of Art, and geometrical Proportions, as tend rather to deter Youth from the Study of this Science, than encourage them in the Purſuit of it.

There are, it is true, Books of Drawings ſold at every Print Shop for Six-pence each; but, if the Purchaſer expects to find in any one of them all the different Parts of the human Body, he will be much miſtaken. The firſt he lays his Hands on may conſiſt of Land-

ſcapes; the ſecond of Birds, and in the third he may find a Leg or an Arm, and perhaps a Body complete. Should he expreſs his Deſire to have one containing every Limb ſeparate, he will be told, that ſuch an one cannot be had under *Five* or *Six Shillings*.

I have here attempted, with no ſmall Share of Care and Application, to form ſuch a Piece, as I apprehend will be of ſingular Service to thoſe who wiſh to become Proficients in Drawing, at a very trifling Expence; and I will venture to aſſert, that whoever ſhall make themſelves perfect Maſters of what it contains, will find no great Difficulty in imitating whatever they may afterwards meet with in much more expenſive Works. I have not only given the different Parts of the human Body, but have likewiſe introduced twelve Birds in different Attitudes, and given ſome Directions for the Preparation of Water-colours.

The firſt Principles of Drawing cannot be taught too early, and I am fully convinced, that young Children might be brought to a tolerable Knowledge of it long before that Age, in which they are generally firſt put to it. Children are naturally fond of Pictures, and

it

it is no uncommon Thing to ſee them, before they are taught how to hold a Pen, drawing Houſes and Steeples, Dogs and Horſes, &c.

Was this Diſpoſition, which ſeems natural to the Generality of Children, properly encouraged, and made rather a Matter of Amuſement than a Taſk, we ſhould probably ſee many Prodigies at ſeven or eight Years of Age; and Time might make them Artiſts equal to thoſe of *Italy*.

The human Figure, and particularly the Face, is the moſt difficult Study; but, when the young Pupil has made himſelf a perfect Maſter of this, he will find no great Difficulty in any Thing elſe. For this Reaſon, I have given Copies of various Faces, from the moſt eaſy, gradually encreaſing to thoſe which are difficult.

I would adviſe ſuch Parents, as may chuſe to put this little Work into the Hands of their Children, not to impoſe theſe Leſſons on them as a Taſk, but merely as an Amuſement; not to treat them with Severity, if they do not properly attend to them, but to encourage them by trifling Rewards (ſuch as are great in the Eyes of Children) when they

make any remarkable Improvements. Tho' they may not underſtand Drawing themſelves, yet ſurely there can be but few, if any, who cannot tell when the Deſigns here given are properly imitated.

I have added the whole Art of Kite Making, being induced to give it a Place here by the Manner in which it is written. Though it is an Amuſement of Children only, yet even *their* Amuſements ſhould be thought of; and, though every little Artiſt may think himſelf perfectly acquainted with this Matter, yet it is poſſible, on reading this Treatiſe, he may change his Opinion, and find himſelf totally unacquainted with the Eſſentials of Kite-Making.

Of this Second Edition nothing more ſeems neceſſary to be ſaid, than that we have reviſed the Whole, and given ſome new Drawings, inſtead of thoſe in the former Edition.

THE

THE DRAWING SCHOOL.

LESSON I.

MY young Pupils muſt not expect to become perfect Artiſts in a Day, a Week, or a Month. No Science is to be acquired but by Time and Induſtry, and it would be a Kind of Cowardice in any one to be diſheartened at the firſt or ſecond Trial, merely becauſe they did not ſucceed in their Expectations. I have ſeen many little Folks, when a pretty Drawing has been ſhewn them, expreſs the moſt eager Deſire to be able to produce the like, which undoubtedly they might in Time have done would they have had Patience; but, not being able to arrive at the deſired Ability on the firſt Trial, they have given the Whole over as impracticable. It is not ſuch Pupils I want, as they will only tend to bring my Work into Diſgrace, and deter others from conſulting it.

To you, who are my patient little Pupils,

I now addreſs myſelf, and ſhall proceed to ſet you forward in your Work, and will not leave you till I have taught you the true Rules of Proportion; for on this depends the whole Beauty of your Drawings.

Your firſt Attempt ſhould be to draw a human Figure; for, when you can do that perfectly well, you will be able to copy almoſt any Thing; but in this you muſt begin by Degrees. You muſt provide yourſelf with fine Pens, Paper that is ſtout and ſmooth, and good Black-lead Pencils. It will be Time enough to think of hair Pencils, India Ink and Colours, when you have made a tolerable Progreſs in this Art. Inſtead of looſe Paper, many make Uſe of a common Copy Book, ſuch as is generally uſed for writing in at School; and this is preferable to looſe Paper, becauſe the young Artiſt will thereby have an Opportunity of preſerving all his Operations from the Beginning, and may, whenever he pleaſes, compare former Attempts with the preſent, and thereby ſee how much he improves.

His firſt Attempt ſhould be of the eaſieſt Kind, ſuch as the following.

This is a Mouth, and Part of a Noſe. Attempt this firſt with your Pencil; but do not deſpair, if what you do ſhould be but little like it, even after ſeveral Trials; for Time and Induſtry will certainly conquer all Things. Be ſure ſtrictly to follow this Rule, never to begin another Figure till you can draw the former perfectly well.

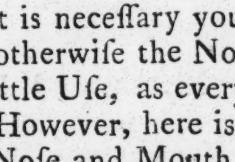
When you find you can imitate this pretty well with your Pencil, you may then draw it with your Pen, comparing your own Drawing with the Copy, and not leaving it till you come very near to it.

This will be ſufficient for the firſt Leſſon.

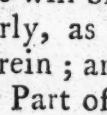
LESSON II.

IF my young Pupils have gone thro' their firſt Leſſon in a Week, I think they have made ſufficient Haſte in their Progreſs; for a ſlow Beginning generally makes a quick Ending. But to proceed: As you have now learned

learned to draw the Mouth, and the lower Pa
of the Noſe, it is neceſſary you ſhould add
Chin to them, otherwiſe the Noſe and Mou
would be of little Uſe, as every young Arti
well knows. However, here is a Chin adde
to the former Noſe and Mouth.



A little Practice will bring you to form th
Chin very properly, as there are no compl
cated Strokes therein ; and thus you will ha
learned the lower Part of a Face. After th
you may proceed to the Eye.



To draw the Eye properly requires ſo
Time and Attention, and the young Art
muſt not expect to do it perfectly till af
many Trials. He muſt firſt make the Ball
the Eye, then the curved ſtrong Line over
a

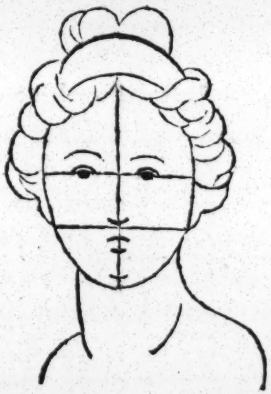
and the Semicircle under it: After that the other Lines and Shadings above and below it. In larger Figures, the Eye will require to be made much fuller, and ornamented with many other Shadings; but the Artiſt, who is once become expert at drawing this, will ſoon find it eaſy to draw any other that ſhall fall in his Way.

The Ear is no leſs difficult to draw than the Eye, and requires equal Care and Attention. Draw the outer Part firſt, and do this ſeveral Times, before you attempt to meddle with the Inſide. When you find you can imitate the Outſide tolerably well, and that after repeated Trials, you may then proceed to finiſh it; but do not be in Haſte to get out of this Leſſon into a new one. It would be adviſeable, before you proceed any farther, to go over again what you have already done.

LES-

LESSON III.

HAVING now learned to make the Noſe, Mouth, Eyes, and Ears, the next Thing to be attempted is to form a Face according to the Rules of Proportion, without a ſufficient Knowledge of which it will be in vain for the young Artiſt to proceed any further with Hopes of Applauſe.



Firſt draw the Oval, which muſt be well proportioned like the above. When you have made one to your Mind, draw a Line quite acroſs,

acroſs, exactly in the Center, and another at an equal Diſtance between the former and the Chin. After this, draw a Line from the Top of the Oval to the Bottom. On the center Line draw the Eyes, and a little above them place the Eyebrows. A very little above the lower Line is the Place for the lower Extremity of the Noſe, or Noſtrils; below that Line is placed the Mouth, and at the Bottom of the Oval is made a Stroke for the Chin. Thus will the Eyes, Noſe, Mouth, &c. be placed according to the Rules of Proportion. When you have thus finiſhed the Face, you may then draw the Ornaments round the Head, and the two Lines at Bottom, which form the Neck and Part of the Shoulder.

When you are fully convinced that you can do this properly, you may then take one Step further, and attempt the following.

This

This is nothing more than the forme
more perfectly finiſhed, in which the Eye
Noſe, and Mouth, are diſtinctly repreſente
It will be prudent at firſt to attempt this on
with the Black lead Pencil, as the Pupil ma
then rub out with a Bit of Bread ſuch Strok
as appear to him erroneous. After he thin
he can draw it tolerably well, he may try h
Skill with his Pen; but let him remember
draw the Lines, which are to direct him whe
to place the Eyes, Noſe, &c. with his Pen
only, that he may rub them out when the I
of his Drawing is dry, and thereby give
He

Head the more graceful Appearance. When he can do this Head to Perfection, he may congratulate himself on having arrived to some tolerable Degree of Knowledge in the Art.

LESSON IV.

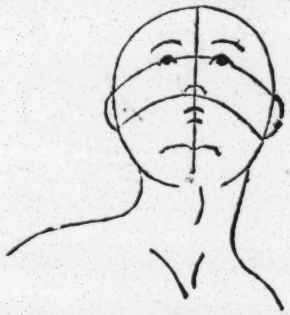
THE young Pupil has hitherto been employed in learning to draw the Front or full Face: He must now proceed to draw the Face looking Sideways, which is called a Profile. He may first Attempt the following very easy one.

He must begin this at the Nose, and proceed downwards. If he has taken Pains in learning the preceding Lessons, he will find no Difficulty in this; but may soon proceed to the following.

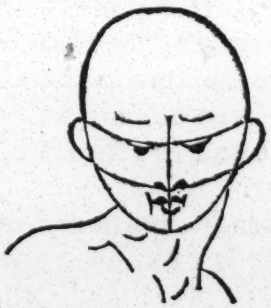
This is ſomething more expreſſive than th laſt, and conſequently requires a little mor Attention. Here the young Student muſt ob ſerve, that the lower Extremity of the Noſ is made much different from the laſt, and tha the Lips appear thicker, and accompanie with more Strokes. All this he muſt carefull obſerve, and endeavour to imitate them a near as poſſible.

As it is undoubtedly neceſſary for the Learner to learn Faces in all Directions, here is one looking the oppoſite Way; and, not having been uſed to it, he will at firſt find it a little difficult. If he uſes himſelf at firſt to draw Faces in one Direction only, he will find it a difficult Matter to break himſelf of it, and will thereby remain only half an Artiſt. But Time and Practice will make them equally familiar.

We have already mentioned in what Manner the Learner is to know in what Part of the Head he is to place the Eyes, &c. it may not now be improper to acquaint him how the Eyes are to be directed upwards or downwards.



Here the Learner will obſerve, that th Eyes are placed higher in the Head than be fore directed, and that, inſtead of ſtreight curved Lines are uſed, which incline upward My Pupils will ſee by the Figure what Effe it has.



This, you perceive, is the Reverſe of th former: The Eyes are brought rather low tha

than uſual, and the curved Lines incline downwards, which make the Figure as though looking at ſomething beneath it. Patience, and a good deal of Practice, will in Time make theſe Things familiar.

LESSON V.

THIS Leſſon will not be very difficult, provided the young Artiſt has properly attended to the preceding, ſince they are rather Copies to improve him by Practice, than as containing any Thing materially new, though they may be neceſſary in order to prepare him for the difficult Taſks, which he will meet with in the next Leſſon.

This is a pretty little bald-pated Fellow, who has perhaps torn all the Hair off his Head by running it into a Buſh after ſome Bird's Neſt. However, be that as it will, firſt draw the Outlines, obſerving not to give him leſs Hair than he has, and to imitate the few Strokes reſembling it as nearly as poſſible. Be careful likewiſe to obſerve the Form and Situation of the Ear. Then proceed to the Eyes, Noſe, and Mouth, and carefully finiſh the Whole.

It is difficult to ſay, whether this little Fellow's Head wants combing, or whether he is naturally what we call ſhock-headed. It is no Matter

Matter which; but this is certain, that the young Artiſt will find this Head of Hair a little more difficult to imitate than the laſt. He muſt obſerve nicely the Strokes in every Part, and be careful that he does not overlook the Ear, which ſeems almoſt buried in the Hair.

This little Gentleman is looking down at ſomething, and it is poſſible that it may be at his Book. You have already been directed how to give the proper Turn to the Eye, in order to direct the Look of the Figure downwards. You muſt likewiſe obſerve, that this is rather a Front Face, than a Profile, though the Head is ſo much inclined one Way, as to leave only one Ear expoſed to View.

You

You obſerve that this Head is in a differe
Situation from either of the other three; f
here is only one Eye ſeen, and that almo
obſcured by a Lock of Hair. He is a litt
ſulky looking Fellow; but never mind tha
Do him all the Juſtice you can, in drawin
his very Likeneſs. Do not overlook the ſma
Part of the Ear, which is left open to vie
and be particularly attentive to the Noſe
Mouth, and Chin.

LES

LESSON VI.

I Hope my young Pupils have been very attentive to the preceding Leſſons, otherwiſe they will cut but a poor Figure in this, which is by far the moſt difficult they have yet had, and which, to execute properly, will require all their Experience, Care, and Attention.

This,

This, as well as the two following, is a
Antique, in which the different Paſſions of th
Mind are expreſſed. It will be adviſeable fo
the young Pupil to draw this with his Penci
ſeveral Times before he attempts it with hi
Pen, as he will find Occaſion to remove man
of his Strokes, or at leaſt to amend them
Let him firſt begin with the Forehead, Noſe
Mouth, Chin, and Eye, and by no Mean
attempt to draw any other Part of the Hea
till he can imitate theſe to a Nicety, by mak
ing his Features the ſame as thoſe of the Co
py. When he can do this perfectly well, h
may proceed to draw the Ear, the Hair, th
Neck and Shoulders, and complete all by ad
ding to it any Strokes that may appear to b
wanting.

The young Pupil will eaſily perceive, that his is a more difficult Copy than the former, s every Feature is much more bold and ex-reſſive. He muſt ſpare neither Time nor ttention to draw every Stroke exact, and not retend to proceed till he can nearly equal the Copy. Let him firſt draw the Eyes, Noſe, nd Mouth, and then the Side of the Face; fter this he may proceed to the Ear, then he Hair, and finiſh with the Neck.

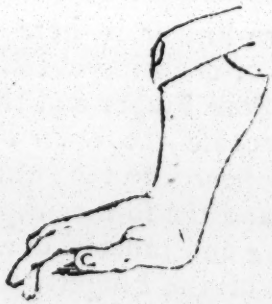
As

As a kind of Reward to my little Ar
for the Pains he has taken in the two prec
ing Drawings, I have he[illegible] given him a v
pretty Head of a Nun, which he will not f
ſo difficult as the former perhaps were.
him begin firſt with the Face, then draw
Veil, and finiſh with the Neck. It will
well worth the Pupil's while to continue ſo
Time in this Leſſon; for, when he can d
theſe three Heads to Perfection, he may t
b

oaſt of having acquired no ſmall Skill in the ſeful and diverting Science of Drawing, and very Thing that follows will become a leaſure rather than a Toil.

LESSON VII.

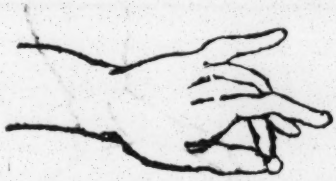
HAVING given the neceſſary Inſtructions and Examples for drawing Heads nd Faces, we ſhall now proceed to the Arms and Hands, which the young Pupil will not ind very difficult. As the Poſition of the Hands and Arms are frequently very different, nd more difficult in ſome Poſitions than in others, I ſhall here give a few Copies of ome particular ones, which are perhaps all hat need to be done on this Head.



Here the Hand is reſting on the Edge ſomething, by which Means you ſee only t Thumb, the Fore-Finger, and the ſeco bent, the reſt being concealed from the Vie Be careful to imitate the Arm, as well as t Hand, as nearly as poſſible.

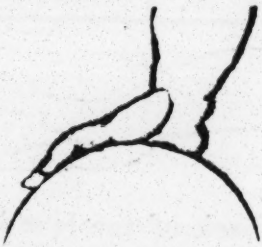
The Fore-Finger is here repreſented pointing to or counting out Money on a T ble. The Fore-Finger and the Thumb o are ſeen, becauſe the other Fingers are ſu poſed to be bent into the Palm of the Ha Begin this and the former Figure at the T of the Arm, and proceed downwards to t Extremities of the Fingers.

H

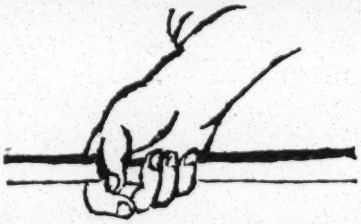


Here the Back of the Hand is turned towards you. The ſecond Finger is ſuppoſed to be holding ſomething between that and the Thumb; conſequently, according to Nature, the third Finger muſt be a little bent, and the firſt and little Finger be extended.

The Hand is here extended, and the third Finger is bent downwards for ſome particular Purpoſe. Be careful to obſerve, that this Situation of the Hand makes a material Alteration in the Lines of the Arm.



Here the Hand is repreſented as holding a Globe or a Ball. In this Poſition, you ſhew only the Thumb, the Finger ſupporting the other Side of the Globe.

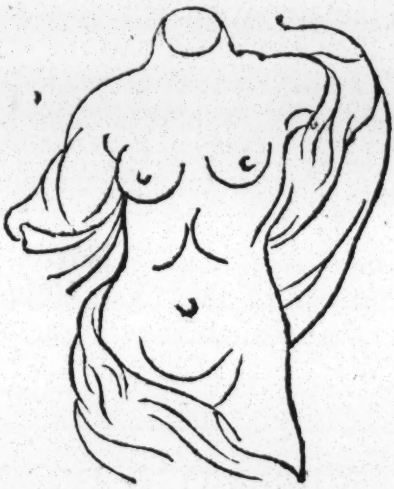


This Hand is graſping a Staff; and it is probable, that the young Pupil will find it more difficult to imitate than either of the others in this Leſſon. However, there is nothing in it to deſpair of, ſince a little Care and Attention will ſoon accompliſh it.

LES

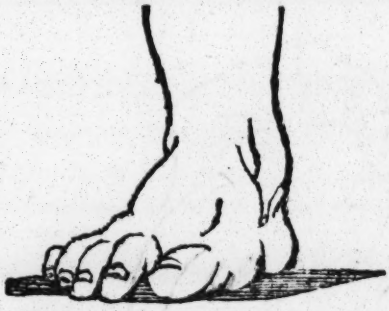
LESSON VIII.

FROM the Hands and Arms we ſhall now proceed to the Body, and in the next Leſſon ſhall conclude the Parts of the human Figure, with the Legs and Feet.



This is the Body of a young Woman without either Head or Arms; but this will be no great Loſs, as by this Time you can make her a very pretty Head, and give her Hands

This Foot is cut off at that Part of the Le
where it ſhould join to the preceding; ſo tha
if the young Student joins them together,
will then have the Limb complete. As t
Legs and Feet, like the Arms and the Bod
may be placed in different Poſitions, t
young Artiſt muſt obſerve, that he views th
Foot Sideways; and let him be very carefu
in imitating the Lines which form the upp
Part of the Foot, the Heel, and particular
the Toes.



This is a right Foot, placed in a different
rm to the preceding, the Toes being rather
ntracted than extended.
To give the various Positions of the Foot
uld be endleſs, and in ſome Degree im-
ſible: Even the largeſt Works have not at-
pted it, and I cannot. However, I ſhall
quit this Leſſon without giving one more
ious Example.

This

This is the Leg and Foot of an Angel, other Being, on Wing, with the back P of the Leg and Foot turned to the View the Spectator. There are many other P tions of this Limb, as I have juſt obſerv but theſe are ſufficient for the preſent Purp

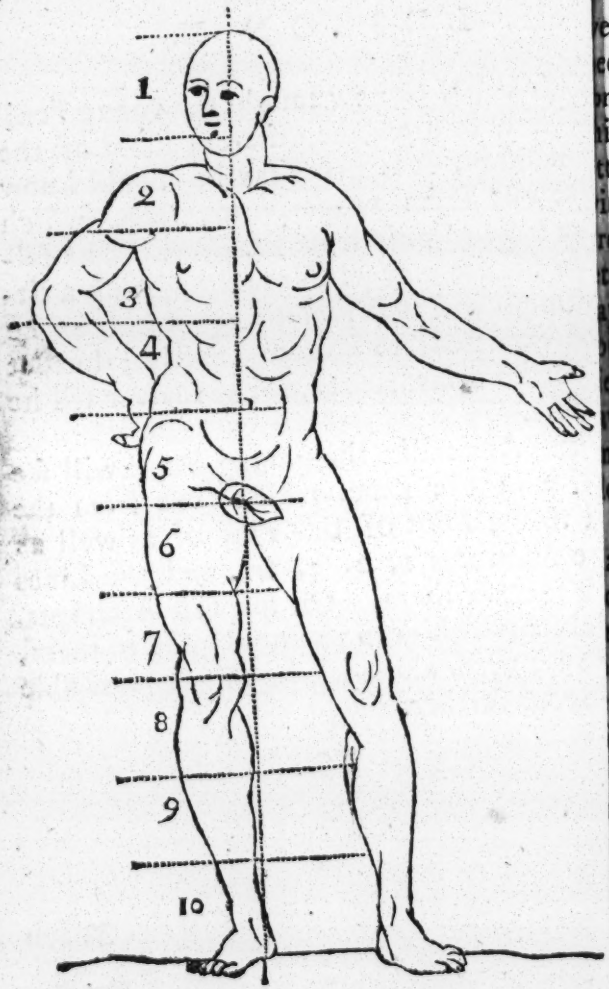
L E

LESSON X.

HAVING now taught the young Pupil how to draw the different Parts of the uman Body, it is neceſſary he ſhould know ow to put them properly together, which n be learned only from Practice. The fol- wing Figure may perhaps take him up a lit- e Time, and that ſomething more than he firſt expected, to imitate exactly; but let m not be diſheartened, nor give over till he onquers.

In the Appendix the young Pupil will ſee e Uſe of the Line, which runs from the ead to the Foot of this Figure, as well as the Numbers 1, 2, 3, &c. and the Lines hich incloſe them. On his firſt Attempts, would adviſe him to pay no Regard to them, t to let them alone till he thinks he is able proceed further.

When


1
2
3
4
5
6
7
8
9
10

When he can draw this Figure perfectly
ell, and has attended properly to what has
een advanced in the Courſe of theſe ten Leſ-
ns, I may venture to apprehend he will not
ink much of the trifling Expence of this
tle Volume, which has taught him ſo much
ithout the Aſſiſtance of a Maſter, whoſe
remium is generally very extravagant. But
t me not forget my *fair Pupils*, who are per-
ps under more Obligations to me than the
ung Gentlemen, who, having other Stu-
es of a more laborious Nature to purſue,
ve not ſo much Time as young Ladies to
uſe themſelves in this delightful Field of
eaſure. When I ſpeak of young Ladies,
wiſhing them to employ a ſmall Portion of
t Time, which they throw away at the
ilette and the Glaſs, to the more rational
uſements of Drawings, I may perhaps fall
der the Cenſure of ſome little Female, who,
fore ſhe can well ſpeak plain, is taught to
l againſt every Thing, but the Invention
ſome new Coſmetic, or the Diſcovery of
ne delicate Paint, which cannot be diſco-
ed from Nature itſelf. —Alas! it is to the
ſe Mode of Education, and not to the Fair

Sex themſelves, that they are ſo much e
poſed to the juſt Cenſures of the ſenſible a
judicious Part of Mankind.

APPENDIX.

AS I apprehend I may with ſome Degr
of Reaſon ſuppoſe, that my you
Pupils have by this Time acquired a Kno
ledge of the Art of Drawing, ſuperior to ſo
who have ſtudied it in Schools for a mu
longer Period, I ſhall no longer treat them
Children, but give them a ſhort Abſtract
the ingenious Mr. *Ruſſel's Elements*, as far
it is conſiſtent with my preſent Plan. T
Gentleman wrote for the Inſtruction of Pu
of a more advanced Age, as is evident fr
his Recommendation of the Study of A
tomy, in order to enable the Artiſt to imit
every Muſcle of the human Body with m
Accuracy: My Deſign is, to entice Child
to the Practice of Drawing, at an Age be
any ſuch Thing is generally thought of,
to make this not ſo much a Matter of C
pul

lſion as of Amuſement. After thus fairly knowledging my Intentions, I am confident, at the ingenious Author of the *Elements* ill not accuſe me of any unfair or illiberal reedom taken with his valuable Produc-on.

Some Artiſts reject the Uſe of Drawings or ints for the Student's Imitation. "It is (ſay they) a ſervile Method of proceeding, becauſe it cramps the Ideas, and hence Genius ſuffers too great a Confinement." otwithſtanding this, the uſual Practice is to py after Prints and Drawings at firſt; and magine Experience has determined the Ad-ntages accruing from this Method.

To ſet the Drawings of the moſt eminent tiſts before a young Beginner, at his firſt mmencement, muſt be highly beneficial, it undoubtedly will prevent that Rude-s and Inaccuracy, againſt which the moſt act cannot be too much guarded. How ch more then ought the young Student to ſerve this Caution? Some Geniuſes require ſtriction, and, when this happens to be the ſe, the placing of accurate Works before em muſt hold them in a Kind of Subjection,

from which alone Correctneſs is to be expec
ed. Exact Copies are abſolutely neceſſary a
firſt: This will imperceptibly produce a Ha
bit of Correctneſs, till, by Degrees, the Stu
dent will make himſelf Maſter of thoſe gra
Eſſentials to Perfections, Truth, Boldne
and Freedom.

Truth will be acquired by this accuſtome
Correctneſs, Boldneſs and Freedom will fo
low after as the certain Conſequence, and o
theſe the Excellence of the Performance mu
depend.

Copying the Drawing of good Maſters h
alſo another conſiderable Advantage, whi
is teaching a good Method of Executio
whereby many laborious and fruitleſs Effo
will be prevented. The young Student ſhou
always have it in Remembrance, that h
chief Aim ought to be the making of a co
rect Drawing, and of attaining a Truth o
Outline, ſince this is more eſſentially neceſſ
ry, than a Smartneſs of Touch, or a pleaſi
Execution.

When the young Pupil has made himſ
Maſter of a good Degree of Exactneſs, b
copying after Prints or Drawings, let him
provid

expect provided with ſome good Head, caſt after the
ceſſary antique; and this ſhould be one, in which
ce a Ha e Features are ſtrongly marked, and boldly
the St termined, ſuch as the Hercules, Jupiter,
ſe gra Niobe, as he will find the Strength of
Boldne ther of theſe more eaſy of Imitation, than
he Refinement and Delicacy of the Antinous,
cuſtome Venus of Medicis; though the latter, after
will fo Time, will be his favourite and moſt valua-
, and de Study.
nce mu The Noſe being the Center, moſt Artiſts
egin their particular Shapes with that Fea-
aſters h re, and from thence proceed to the Eyes
e, whi d Mouth; but let the Student ſketch the
xecutio utlines very lightly, that any Miſtake may
ſs Effo e more eaſily be altered. His greateſt At-
ent ſhou ntion muſt be paid to the producing his
that h awing correct, and the Lines of the Fea-
of a co res parallel to one another, and each at a
Truth oper Diſtance. If the Students fails here,
y neceſſ his Labour in the finiſhing will be to no
a pleaſi rpoſe.

When he has made himſelf Maſter of the
le himſ owledge of the Face, he may proceed to
ctneſs, e whole Figure, ſtudying with much Aſſi-
et him uity the Caſts after the Antique, thoſe al-
provid

moſt perfect Standards of Grace, Majeſty and Beauty.

Rules, in the Opinion of ſome People, are the Fetters of Genius; but a great Man very judiciouſly obſerved lately, that "they are Fetters only to Men of no Genius," which is undoubtedly true; for, when they are properly uſed by Men of Abilities, they aſſiſt Genius, and not impede it. On this Account I ſhall proceed to give the Meaſures of a finely proportioned human Figure, with which it is neceſſary the Student ſhould make himſelf acquainted, previous to his Studies after the Life.

The beſt Way to meaſure the human Figure is by Faces, ten of which (from the lowest Hairs on the Forehead to the Bottom of the Chin) is the beſt proportioned Height. The Face is divided into three equal Parts: 1ſt. the Forehead; 2d. the Noſe; and, 3d. the Mouth and Chin. From the Chin to the Collar Bones is twice the Length of the Noſe. From the Collar Bones to the loweſt Part of the Breaſt, the Length of the whole Face. From the Bottom of the Breaſt to the Navel one Face and half a Noſe. From the Na-

Majeſ… the Secrets, one Face. From the Secrets
… the Knee-Pan, two Faces. From the Knee-
ople, a…an to the Ancle, two Faces. From the An-
Man ve…e to the Sole of the Foot, a Noſe and a
they a…alf. When the Arms are extended hori-
," whi…ontally, their Length, from the Extremity of
are pr…e longeſt Finger on one Hand to the other,
hey a…ould meaſure the ſame as the Height of the
Accou…igure from the Crown of the Head to the
of a fi…ole of the Foot.' From the Shoulder to the
th whi…lbow, the Length of two Faces. From the
ake hi…oot of the little Finger to the Elbow, two
dies af…aces. From the Box of the Shoulder Blade
… the Pit of the Collar, one Face. The Foot
an Figu… the ſixth Part of a Man's Height, and the
the low…and ſhould meaſure as much in Length as
om of t…e Face. The Thumb is a third Part of a
ght. T…ace in Length. The Shoulder, that the
arts : …ace is moſt turned over, is raiſed higher than
d, 3d. t…e other. The Shoulder bearing a heavy
in to t…urthen will be raiſed conſiderably higher than
f the No…e other. The Hip, on which the Body
eſt Part…hiefly reſts, will likewiſe be raiſed higher
hole Fa…an the other.
the Nav
the Na…

A very

A very eaſy Method of drawing any Picture, is to cover it with Squares in the following Manner.

When you have thus ſquared your Copy, do the ſame by the Paper on which you intend to imitate the Figure; but for this Purpoſe uſe only the Black-lead Pencil, obſerving to make the Squares in both exactly the ſame in Number and Dimenſion. With your Pen then draw the ſame Lines in each Square on your

our Paper as you find in your Copy. When niſhed, rub out the Black-lead Lines with Piece of Bread, and your Drawing will ap- ear in the greateſt Perfection. If you are de- rous of making your Drawing leſs than the Original, you have nothing more to do, than o make your Squares on your Paper as ſmall s you would have them; but to obſerve to ake them the ſame in Number, as you will ere ſee.

I ſhall here only add the Figures of twelve irds in different Attitudes, which, tho' not ifficult, if the Pupil has properly attended o his former Leſſons, may afford ſome Mat- er of Improvement as well as Amuſement.

BRITISH
3 AU 71
MUSEUM

F

BRITISH MUSEUM 3 AU 71

f the young Pupil is desirous of imitating ture throughout her various Productions, may consult Dr. *Brooke's Natural History*, which he will find a very curious Collec- n of Beasts, Birds, Fishes, Insects, &c. exe- ted in a masterly Manner.

THE

WHOLE ART OF

KITE MAKING

THERE is undoubtedly no Amu ment, of which we little Boys are fo more innocent, or leſs dangerous, than th of *Kite-Flying*. Bird-neſting and Leap-Fr beſides many other Sports, are frequently tended with Accidents; but this is wh diveſted of all Miſchances, except that of n and then loſing a favourite Kite, which is ten a Matter of no ſmall Concern.

Every Boy pretends to be a perfect Ma of the Art of Kite Making, and thinks hi ſelf exceeded by none; but, when I w abroad in the Fields near London, and ſee many miſerable ones that are popping up down in the Air, I cannot help ſincerely pi ing the Degeneracy of the preſent Age in noble Science. Some of them ſhake quiver like an Aſpen-Leaf, and ſome are ſooner raiſed, than they immediately pi down on their Heads, and are at once tot ſhattered; while others are ſo loaded w

S

tars and Ornaments, that you might as well
y to raiſe a Shoulder of Mutton into the
ir as one of thoſe heavy Kites.

G After having ſpent a great Part of the lei-
re Hours of my Life, that is to ſay, up-
mu ards of four Score Weeks, in long and ſtu-
fo ous Application to the myſterious Inveſtiga-
n th n of the Nature and Properties of Kites, I
Fr ing myſelf highly qualified to give all lit-
ly Boys proper Inſtructions how to become
vho oficients in this Art. I could not prevail
of n myſelf to withhold from the Lilliputian
n is orld the Diſcoveries I have made, and can-
t help flattering myſelf, that in future Ages
Ma s Work will be as much read and revered,
s hi ever will be either Tom Thumb, or Jack
wa Giant Killer: Theſe are only Matters of
ſee nuſement, my Work is of the utmoſt Im-
up a tance to the riſing Generation.

y pi Without further Preamble, I ſhall proceed
in t give proper Directions, how to make a Kite
ke a t will at once mount up into the Air pro-
are ly, and there ſteadily and gracefully re-
y pi n to all Appearance immoveable. I ſhall
tot in with the Straighter.
ed w

The STRAIGHTER is the firſt Thing to b
conſidered in properly making a Kite; an
this muſt be neither ſo thick as to make th
Kite too heavy, nor yet ſo thin, as to endan
ger its breaking on reſiſting the Wind in i
Paſſage into the Air. It is the Fault of man
Artiſts, not to proportion its Strength to th
Length of the intended Kite, whereby the
are expoſed to many Inconveniencies. For
Kite five Feet high (which I think is hig
enough in Conſcience) the Straighter may
an Inch broad, and half an Inch thick. Th
Method of making it ſquare, as practiſed
ſome young Artiſts, is abſurd and ridiculou
and I hope will never be followed by any P
pil of mine. This Straighter muſt be ma
of fine clear Deal, free from Knots, whi
has been well ſeaſoned, and conſequently n
ſo liable to warp. Many young Artiſts
Kite Making, either through Vanity, or wi
a View to ſave Two-pence, cut out their o
Straighters with a Knife; whereas they
properly be done only with a Plane, and
in Fact, the Work of ſome *old* and *experien*
Carpenter. This is the only Part, in
Making of a Kite, which the Artiſt may

prope

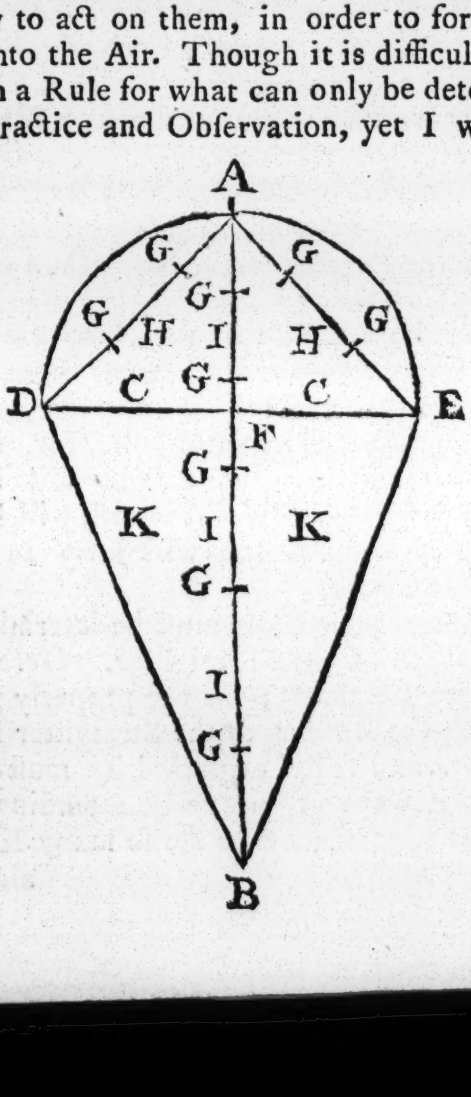
properly perform himſelf, without any Aſſiſtance.

The BENDER is the next Thing to be conſidered, which is a Matter of no leſs Conſequence than the Straighter. Some, for this Purpoſe, have uſed Cane, and others Whalebone; but both are very improper, being much too weak, eſpecially the Whalebone, which is likewiſe too heavy. The beſt Thing to anſwer the Purpoſe is, a Hoop taken off a Barrel that has been ſome Time in uſe; but Care muſt be taken, that the Hoop has not acquired any Degree of Rottenneſs from the Moiſture of the Veſſel: This, however, may be eaſily diſcovered by the Artiſt; for, if it be ſound, it will cut white, and will bear bending; whereas, if it is rotten, it will look of a different Colour, and will ſnap in two with the leaſt Force.

The Size of your Hoop muſt be determined by the Length of your Straighter. Here requires ſome Judgment; for the properly proportioning the Bender to the Straighter is a nice Point, and ſadly neglected by moſt Artiſts. For want of properly attending to this, is the Reaſon why we ſee ſo many Kites

almoſt

almoſt as broad as they are long, and others ſo narrow, that the Wind has not Power ſufficiently to act on them, in order to force them up into the Air. Though it is difficult to lay down a Rule for what can only be determined by Practice and Obſervation, yet I will ven-



ure to propoſe the following. After you ave faſtened the Extremities of the Bender, DE, meaſure from the Line or Cord, CC, to A; then, if the Diſtance from CC to B is a ittle more than twice that from CC to A, ou may conclude you have a tolerable Degree f Proportion. However, a nice Eye has othing more to do than to try, as near as oſſible, to imitate the oppoſite Figure.

Having got a Hoop to your Mind, which hould be always choſen larger than at firſt ppears neceſſary, in order to allow for Acci- ents, cut it in half, as near as poſſible; but o not throw away the Half you do not intend o uſe, leſt an Accident with the favourite Half may perhaps make you repent. Then, ith a moderately ſharp Knife, pare it thin nd round; but particular Care muſt be aken to pare it alike in every Part, other- viſe, when you come to bend it, it will not ield equally the ſame in all Places, and the Beauty of your Kite will thereby be totally eſtroyed: Beſides, it muſt not be ſo thick as o make it top-heavy, nor ſo thin as not to eep the Bands tight when it is bent.

Your Straighter and Bender being thus properly

properly prepared, your next Operation is t
faſten them together. For this Purpoſe, mak
a Notch within an Inch of the Top of th
Straighter, and another exactly in the Midd
of the Bender; but take particular Car
that neither of theſe Notches are made ſo dee
as to endanger either the Bender or Straigh
breaking in thoſe Parts. Then plac t
Notch of the Bender into that of the Straighte
and tie them faſt together with a little ſtron
Thread well waxed, which is far preferable
Twine, as uſed by ſome little Artiſts, becau
it binds faſter, and has not ſuch a clum
Look.

Having thus far proceeded, meaſure the tw
half Circles, ADE, to ſee if they are equal
and, if either of the Extremities DE is long
than the other, take a Bit off to make it eve
with the other. Then take a few Yards of fi
Twine, and tie one End of it to the Bend
at D, within about half an Inch of the E
tremity. Having cut a ſmall Notch on ea
Edge of the Straighter at F, turn the Twi
round it, and th n faſten it to E. Meaſu
the Diſtance fro to F, and from F to
which, if not eq l, muſt be made ſo,
movi

moving the Twine at F which ever Way it is wanted.

The next Step to be taken is, to carry the Twine from E to A round the Straighter, and then bring it down to D, where it ſhould be faſtened. With your Knife make a Slit, about half an Inch long at B, which muſt be done very cautiouſly, otherwiſe your Knife may run up too high, and all your Work be thereby at once ſpoiled. Bring the Twine down from D, paſs it through the Slit at B, and carry it up to E, where it muſt be faſtened; and thus your Kite is completely twined.

Many young Artiſts, having thus far gone on with their Operations, think the Kite now perfectly prepared for receiving its proper Dreſſing of Paper. This, however, is a Miſtake; for, however cautious you may have been in twining it, yet, upon Trial, it may be found to be very uneven, and, if it ſhould be papered in that Condition, it will never be worth a Farthing. To put this to the Teſt, at that Part of the Straighter round, which above the Bender at A. Lay the End of is on the Edge of ſom. Table, and ſupport e other End B with one of your Fingers.

If

If then neither of the Extremities D or E ſinks lower than the other, and the whole remains on a perfect Level, you will then indeed deſerve the Name of an Artiſt; but, if D ſinks lower than E, or E lower than D, you muſt be ſure to ſet it right before you proceed to papering. For Inſtance, ſuppoſe upon Trial one half of the Kite D weighs down the other half E, pull the Twine through the Slit B towards E, which will conſequently add Weight to *that* Side, while it diminiſhes it on the *other*. Thus, if you have any Genius at all, you may, with the greateſt Nicety, prepare it for papering.

The Papering of a Kite is a Matter which requires no great Share of Genius or Attention; and, ſuppoſing your Paper and Paſte are of the proper Sort, you can hardly do wrong: However, a few Directions, even in this Part of the Work, may not be amiſs.

Take as many Sheets of fine Writing Poſt-Paper as you think will be wanting for your Purpoſe, and lay them between damp Linen; for it is a great Fault, though frequently committed by young Artiſts, to uſe dry Paper, as the Kite will thereby always be full of Wrinkles;

rinkles; whereas, when it is made with mp Paper, it will be always perfectly ooth and tight. The beſt Paſte for your rpoſe is either that ſold at Shops for the ſe of Shoe-makers, or ſuch as is made in e following Manner: Put a little Water in- a Sauce-pan, and place it on the Fire. hile that is heating, beat up a large Spoon- l of Flour in a little cold Water in a Ba- n, obſerving to break all the Lumps of our, and to make it quite ſmooth. When e Water boils, pour this into it, keeping conſtantly ſtirring; and, when you think has boiled to a ſufficient Thickneſs, pour into a Baſon, and there let it ſtand to cool Uſe.

When your Paper and Paſte are thus pre- red, provide yourſelf with a Table full as ge as your Kite. Spread your Paper on Table, and paſte ſo many Sheets together, will be ſufficient to cover your Kite. Then your Kite on the Table, and cut out your per to the Size of it, leaving about an Inch turning-in round the Bender and lower ings. Cut Notches at the End of your per, that they may turn over the more rea-

dily, and hold the ſtronger. All this ſhou
be done as quick as poſſible, that the Pap
may not have Time to dry before the Oper
tion is finiſhed.

Having proceeded thus far, you muſt ne
place on the Bandages, which are Pieces
Paper, each about an Inch broad, and t
Inches long, and which are deſigned to faſt
the Straighter and the Braces of the Bend
Theſe are to be placed at thoſe Marks diſti
guiſhed by the Letter G. Your Kite bei
thus far finiſhed, you muſt put it in ſo
ſhady Place to dry, but by no Means in t
Sun, or near a Fire, both which dry it t
faſt, and often make it warp.

When your Kite is perfectly dry, try if
is even, in the ſame Manner as you did bef
it was papered; and, if D is too heavy
E, or E for D, paſte a Bit of Paper on t
lighteſt End, within the Kite, till it is exa
ly poiſed.

The niceſt point remaining is that of p
perly placing the Loop, to which you are
faſten the Cord to fly it. For want of t
being done as it ſhould be, many a good K
has got into Diſgrace, and at laſt falle

Vi

Victim to the Rage of the ignorant Artiſts, in whom was the ſole Fault, and not in the Kite itſelf. I ſhall endeavour to explain this Matter as clearly as poſſible.

If your Kite is five Feet high, take about eleven Feet of Twine. With the Point of your Compaſſes make a Hole, cloſe to the Straighter, in the Bandage G, which is neareſt to A. Paſs your Twine through that Hole, and bring it through another on the other Side of the Straighter. Pull it through exactly half Way the Length of the Twine, and faſten it, by tying it cloſe down. Then make two other Holes, cloſe to the Straighter, in the Bandage G neareſt to B, and, when the Ends of the Twine are carried through, there faſten them in ſuch a Manner as may leave no Room to fear the Knot ſlipping when the Wind ſhall act upon the Kite. Thus your Loop will have a proper Angle.

The next Thing to be conſidered, of no leſs Conſequence than the former, is on what Part of the Loop to faſten the End of your Cord, when you intend to raiſe the Kite. Moſt young Artiſts are apt to faſten it too low: In this Caſe, let the Kite be ever ſo

good, it will never mount to its prope Height, and is with great Difficulty raiſed a all; for the Wind then acts almoſt as muc downwards as upwards: Whereas, when th End of your Twine is faſtened to the Loop a only a *few* Inches from the upper Bandage G the Kite is no ſooner off the Ground, than i bends its Head towards you, and lies as it wer *upon* the Wind, which forces it up into th Air, tugging at a great Rate for more Twin which you muſt not deny it, but let out free ly, ſo long as it continues mounting.

The Tail, when properly made, is a grea Ornament to the Kite, as well as a principa Aſſiſtant in its performing its Office. If th Tail is too ſhort, it will be no ſooner off th Ground, than it will turn, pitch on it Head, and at once be totally demoliſhed: I it is too long and heavy, it will prevent it mounting to its proper Height. This gene ral Rule for the Length of the Tail is *ſeven* Times that of the Kite; but then it muſt no be made in that heavy ſlovenly Manner, i which we frequently ſee it done. It ſhoul be made of the ſame Twine with which yo fly your Kite, and the Papers ſhould not b

mor

more than twice doubled, about two Inches long, and the ſame Diſtance aſunder.

Many an experienced Artiſt, after having brought his Kite to the utmoſt Perfection, and ſeen it mounted ſo high in the Air as to be but juſt viſible, to the Wonder and Admiration of his ſurrounding Spectators, has, all on a ſudden, ſeen the Tail drop off, the Kite whirled about in the Air, and at laſt precipitated headlong to the Earth, when, to his inſurmountable Diſgrace and Ridicule, both Kite and Twine have been for ever loſt. To prevent ſuch heart-breaking Calamities, take Care to run the End of the Tail-Twine round the Straighter, and *within* the Cords at ; and, when it is thus properly faſtened, it can never fall off.

It it a general Rule among the Kite-making Artiſts, (and, let me tell you, it is founded on the true Principles of Mechanics) that the lighter the Kite is, the higher it will fly, and the leſs the Twine will belly. I have long practiſed this Art, and can therefore ſay a great deal from Experience.

I have raiſed many a Kite without any Addition of Ornaments, into the high Regi-

ons of the Air, which have attracted the Wonder and Admiration of many Gentlemen and Ladies, whom Curiosity drew round me. I have heard them tell each other, that small Things might be compared with great ones, without the least Reason for Contempt; since, even from the Amusements of Boys they were led to behold Trifles with the highest Sensations of Pleasure.

Whenever I found this particular Notice taken of my Kite, I always pulled it in, and I have constantly found these Gentlefolks wait with Patience to take a close View of what they before had seen only at a great Distance. In these Cases, I doubted not, as soon as I brought it into Hand, they would admire the due Proportion of the Bender to the Straighter, the judicious Situation of the Loop, the Length and Neatness of the Tail, and the just Regularity and Uniformity of the Whole. But, alas! instead of receiving the expected Encomiums, the Gentlemen have only said, "Why, you Rogue, you "have got no Stars on your Kite." The Ladies have laughed at what the Gentlemen said,

ſaid, and I left by myſelf ſulky and diſappointed.

I was one Day making my complaints on this Subject to my Father, who, I verily believe, is the greateſt man that ever exiſted, when, after a ſhort Pauſe, he made me this Anſwer: "Mike, I am not at all diſpleaſed "with your Obſervation; but you do not "yet know, that Convenience and Simplicity are not the Idols of the preſent Age. "The Enquiries of the Generality of the "World are only after Show and Parade, "and, without theſe, Merit is of little "Worth. Take my Advice: Add a few "glaring *Stars* to your Kite, and you will "draw around you a greater number of Admirers, however indifferent ſuch a Kite may "be, than ever you will be able by the beſt "you can finiſh in a plain Manner."

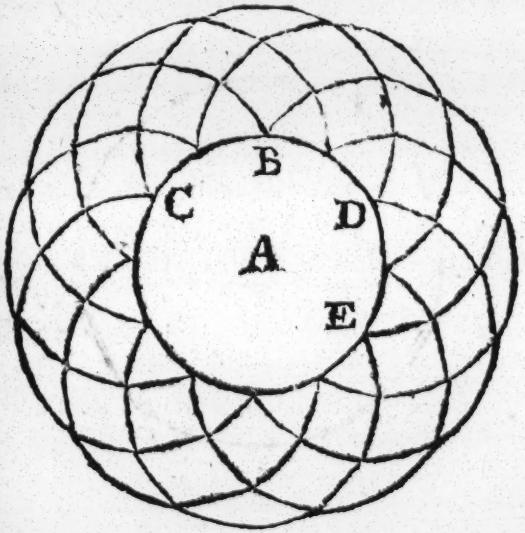
I thought very ſeriouſly on my Father's Advice, and determined to follow it in the beſt Manner I was able. I have now the Satisfaction of ſaying, that I can make a Kite in ſuch a Manner, as that, while it is flying, it ſhall attract the Eyes of every Spectator, and, when it is down, gratify the moſt luxuriant

riant Taſte by the Beauty and Variety of Shape, Colour, and diſpoſition of the Stars. As this is a point very intereſting to the Credit and Satisfaction of the young Artiſt, I ſhall be very particular in my Directions and Advice on this Head.

The firſt and principal Ornament of a Kite are Glaſs Eyes, the making of which properly requires ſome Thought and Judgment. Chuſe for this Purpoſe two Pieces of the fineſt and thinneſt Crown Glaſs, which ſhould be cut round, and but little larger than the Size of the intended Eye. Too ſmall a one looks pityful, and too large a one is prepoſterous: However, Reaſon and Obſervation will eaſily ſettle this Point. When you are fixed on the Size of the Eyes, take your Compaſſes, and draw two Circles on your Kite, as nearly as poſſible, on thoſe Parts of the Kite marked in the laſt Figure HH. Cut out theſe circular Figures with a ſharp penknife, and lay your Glaſs Eyes over the Cavities ſo made. Faſten the Eyes on to the Kite by little Slips of Paper run round the Edges of the Glaſs; but take Care that no Part of theſe Slips

lips of Paper hang over the Glaſs, ſo as to ntrude on the Circle.

The next Thing to be conſidered is, what rnament is moſt proper to be placed round heſe Eyes; for which Purpoſe I would re-ommend the following Turk's Cap. Cut

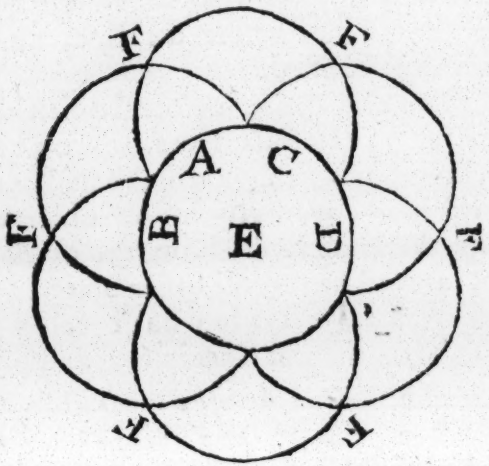


t the blank Circle, and paſte the reſt round e Eyes, which will give them a moſt beau-ful Appearance. Obſerve, however, before you

you paſte them on, to cut away all the whit Paper, leaving nothing but the coloure Star.

As many young Beginners in this curiou Science may not, at firſt View, know ho properly to begin drawing this Star, the fo lowing Inſtructions may contribute to aſſi them in this laudable Purſuit. Fix th Point of your Compaſſes at A, and draw th Circle C, D, &c. Then fix your Compaſſ at B, and draw the ſemi Circle C, D. Pla your Compaſſes at D, and draw the ſemi Ci cle BE, and in like Manner go on, fixin your Compaſſes in the Point where you le off, till you come round to where yo begun.

You are here to obſerve, that having do only ſo far, you will have but a ſingle Turk Cap, like the following, whereas the form



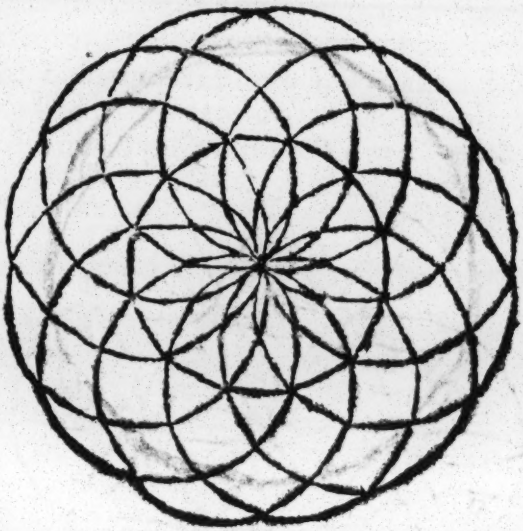
s a double one. Now, in order to make this double, like the former, you will have nothing further to do, than to obſerve the following Directions. Place your Compaſſes between any two of the Points, as, for Example, at A, and draw a ſemi Circle from B to C; then fix your Compaſſes at C, and draw a ſemi Circle from A to D. Continue in this Manner, as before, beginning where you left off, till the Whole is compleated. If your Turk's Cap is very large, and you are deſirous of making the Diamonds very ſmall, you

you have only to place your Compaſſes *betw*
any two Points, as before directed, and y
wiſh will be gratified.

It may not be amiſs, before I quit this C
nament for your Glaſs Eyes, to make o
Obſervation, which ſhould be remembered
a general Rule, carefully to be obſerved
reducing the Diamonds, Squares, or Angl
of this, as well as ſeveral other Stars.

After you have made what I call a *fin*
Star, ſuch as the laſt Specimen, and are
ſirous of making it a *Compound*, or, m
properly ſpeaking, of reducing the Size, a
adding to the Number of your Diamonds, &
do not truſt to your own Eye for the prop
Diſtance between the Points, but divide ſu
Diſtance nicely with your Compaſſes ; for,
it is not exactly in the Middle, your Star w
not be true, conſequently it will be good
nothing.

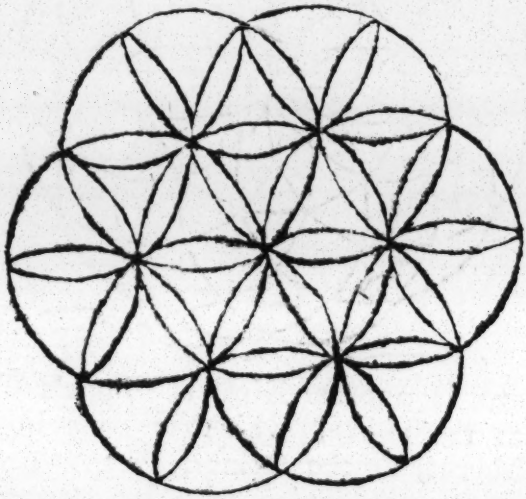
The



There is another Kind of Turk's Cap, ch as the above, which is done in the me Manner as the former, except this tri- ng Difference, which may be very eaſily plained to you. Look at the Figure in Page ; after you have drawn the firſt Circle, by xing your Compaſſes in A, apply them to e Point B, and, inſtead of drawing only e Half Circle CD, continue the Circle ite through it, which will thereby become complete Circle. Go on in this Manner

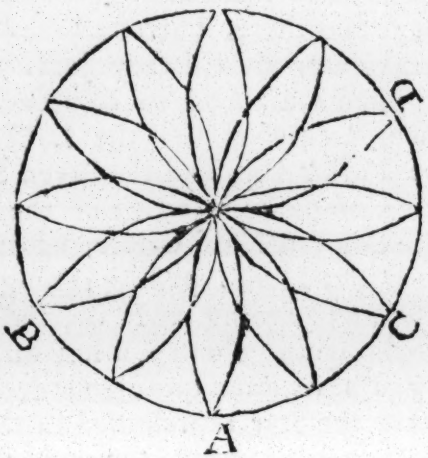
till you have got quite round, when yo
Star will be finiſhed.

The next Star I would recommend to yo
Attention is what we commonly call the S
ven Stars, as in the following Figure. Th



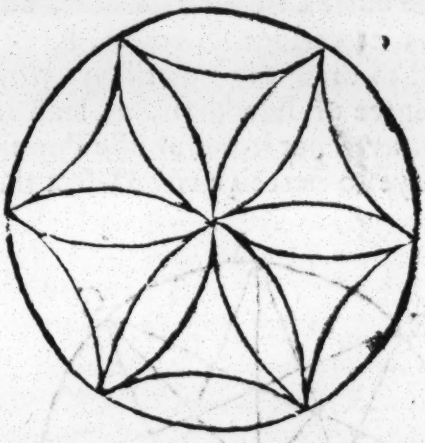
likewiſe is very eaſily drawn, and much
the ſame Manner as the laſt, however di
rent it is in Appearance. This will be
explained by the Figure in Page 71.
there ſee the ſingle Turk's Cap. You m
draw this Figure firſt; but be ſure you
mem

nember not to leave them Half or Semi Cir-
les, as they are there, but continue them
hrough the Center E, till they join. The
nly Thing then remaining to complete this
tar, and which only makes the Difference
etween the Turk's Cap and the Seven Stars,
s to fix your Compaſſes in either of the Parts
narked F. Draw a Half Circle, beginning
t F on the Right Hand, paſſing through the
Center at E and ending at F on the Left
Hand. Begin again where you left off, and
o on, till you have gone quite round, when
ou will have the Star repreſented in the laſt
igure. If this is properly coloured, it has
magnificent Appearance.



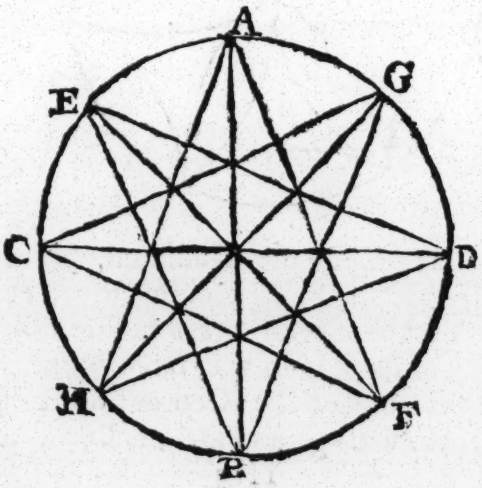
This is called a Twelve-pointed Star from its having ſo many Points, and is very eaſily drawn. Fix your Compaſs in the Center, and draw the outward Circle. Then fix your Compaſſes at A, and draw the Semi Circle BC; place your Compaſſes at C, and draw the Half Circle AD. In this Manner proceed all round, when you will have a ſix-pointed Star. In order to bring it to a twelve-pointed Star, you will have nothing more to do, than to fix your Compaſſes exactly in the Middle between any two Points, and proceed as

s before. In the ſame Manner you may ake eight-and-forty Points thereto, or as any more as you pleaſe: But this ſhould be ttempted only when the Star is very large, nd great Care muſt be taken, otherwiſe the ne Points in the Center will be little better han a Blot.



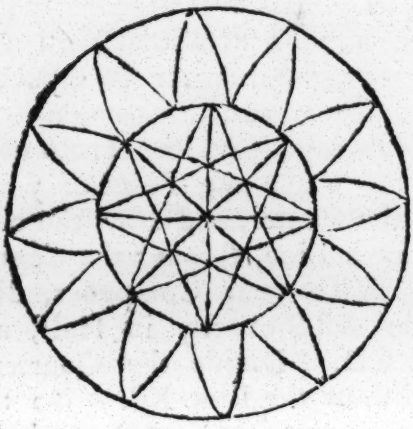
This is called the Radiated Six-pointed tar, and is in Fact nothing more than the enter of the Seven Stars before deſcribed. ou may draw this in the ſame Manner, and fterwards cut out the Center Star. I own his is like cutting a Pair of Boots a little

above the Ancle, in order to make them in
Shoes; for every good Artiſt will be as ſavi
of his Paper, as a Shoe-maker is of his Le
ther. I would therefore recommend him
make it in this Manner. After he has ma
it a Six-pointed Star, in the Manner deſcri
ed for the above, to fix his Compaſs mu
beyond the outer Circle of the Star, and,
trying them at various Diſtances, he will ſo
be enabled to draw the outer Rays with a t
lerable Degree of Exactneſs, at leaſt in ſu
a Manner, as to put it out of the Power of
common Eye to perceive any Defect therei



The Diamond Star has a very pretty Appearance when it is drawn properly; but, to effect this, a good deal of Care is requiſite, as every correſponding Angle ſhould have a due Regularity and Proportion: All this principally depends on the Truth of the two firſt Lines. Place one Point of your Compaſſes in the Center, and draw the outer Circle. Draw a Line, through the Center, from A to B. With your Compaſſes, divide the Semicircle ABC exactly in Half, and draw the Line CD. Divide the Quarter Circle AC, and draw the Line EF. Do the ſame with the Quarter Circle AD, and draw the Line GH. Thus the Star will be divided into eight equal Parts. Then draw the Line from B to G, from G to C, and ſo on, till the Whole is finiſhed; for there is nothing more to be done, after the Circle is equally divided into eight Parts, than to draw Lines from one Point to another, ſkipping two Points at each Time, as will be plainly ſeen by the young Artiſt, even on the firſt Trial.

This



This I call a Compound Star, it being compoſed of two Stars. There needs but little Deſcription of this, that in the Center being the Diamond Star, and the outer Rays no more than a twelve-pointed Star, which is drawn in the ſame Manner as that already deſcribed in Page 76, only by lifting the Pen over the inward Circle.

There are innumerable other compound Stars, which I ſhall here omit for the Sake of Brevity, that I may not make my Work too expenſive to young Artiſts. When he has made himſelf Maſter of thoſe I have here de-

ſcribed

ribed, there are hardly any he will not be ble to take off almoſt at firſt View, and his wn Ingenuity will prompt him to invent hers himſelf.

The colouring of a Star is a very material rticle, and the Materials for this Purpoſe uſt be nicely managed; but this I ſhall eak of more largely in its proper Place. I all only at preſent obſerve, that no Point Square in a Star ſhould be left White, or inted Black, both theſe having a very diſ-reeable Effect; and the Colours ſhould be ſo ried, that two of a Sort may not be near ch other. If your firſt Point, Square, or ngle, is Red, let the next be Blue, the next llow, then Green, and the next Purple. very ſparing of your Gold, which ſhould uſed only, if at all, in a ſmall narrow rcle round the Extremity of a Star.

The Diſpoſition of the Stars on the Kite another Thing to be conſidered. Too ma- make a Kite heavy, and prevent its flying operly. The two Stars, which ſurround the laſs Eyes, ſhould be well finiſhed, as being the moſt conſpicuous Part. Three other ge ones ſhould be placed at I I I, as marked in

in the Figure, Page 56, and two others some where about KK; but obſerve that the Sta at the lower I ſhould be ſmaller than the tw above it, and between theſe, on differen Parts of the Kite, ſhould be placed Stars no above one Fourth the Size of the others Take Care, when you paſte theſe on the Kite that the Kite is not thrown out of its Balance which, if that ſhould be the Caſe, muſt b remedied as before directed.

The laſt Thing to be conſidered is the Fly ing the Kite, which is the Reward of th Artiſt's Labour. For this Purpoſe he ſhoul chuſe a fine Day, when it is not likely t rain, and a gentle Breeze prevails. The Plac in which he intends to raiſe his Kite, ſhoul have neither Trees nor Houſes in its Neigh bourhood, nor yet large Rivers or Ponds for, ſhould an Accident happen, which frequently the Caſe with the beſt Artiſt, b the breaking of the Twine, he may the have ſome Chance to recover his Loſs. Ha ing obſerved the Courſe of the Wind, an properly faſtened the Twine to the Loo get at leaſt fifty Yards Diſtance from th Kit

Kite, holding the Stick, round which the Twine is rolled, in your Hand. Let an aſſiſtant Artiſt hold up the Kite, and, when a Breeze ſprings up, run a few Yards, the Aſſiſtant taking Care to clear the Tail from entangling in Weeds of any Kind. If your Kite is good, and you wait patiently for a favourable Opportunity to ſtart, you need not run far. As ſoon as you find your Kite can maintain itſelf in the Air, run no more, but out your Twine leiſurely, till you come to the End of it. When you have ſo done, ſit down on a Stile, but by no Means in the Graſs, and enjoy the Rewards of your Labour.

I cannot conclude this Eſſay without taking Notice of the idle Cuſtom of ſome unthinking Artiſts, who, when their Kite is raiſed, are very fond of ſending up Meſſengers, as they call them, which are Pieces of Paper with a Hole in the Middle: Theſe are run over the Stick, and ſo on to the Twine, when the Wind forces them up to the Kite. This, however, is very wrong; for the Wind acting ſtrongly on the Paper, though ſmall, lowers

lowers the Kite prodigouſly, which ſhou
by all Means be avoided. The Cuſtom
flying Kites by Night, with a Piece
lighted Charcoal at the End of the Tail,
of ſo dangerous a Nature, that he, who
tempts it, ought for ever to be excluded
Honours of this noble Science.

OF THE

PREPARATION

OF

COLOURS, &c.

BEFORE any young Artiſt attempts to colour either his Drawings or Stars, it will be abſolutely neceſſary he ſhould have ſome Idea of the Nature and Properties of Colours, that he may know how to prepare them. After depriving myſelf of a whole Month's Holidays, which other Boys would have ſpent in Idleneſs or Play, I am enabled to give the youthful and induſtrious Artiſt ſome valuable Directions. To this Month's Labour, I have added my own Obſervations, as they occurred to me in the Progreſs of my Colouring ſome Hundreds of Stars and Pictures, in thoſe leiſure Hours, which a School always affords the Youth, who is ambitious to excel.

The firſt Thing to be conſidered is *Gum-Water:* To make which, take an Ounce of

the whiteſt Gum Arabic, and half an Ounce of clear White Sugar Candy. Diſſolve them in a Quart of Water, and add to it, if you think proper, a little Coloquintida. The Uſe of this laſt ingredient is only to keep the Flies from ſpoiling your Work, if it ſhould be expoſed abroad in the Air; for, when this is uſed, Flies will not come near it. When your Gum-Water is thus prepared, paſs it through a fine Sieve, or a Piece of Muſlin, and keep it in a Bottle ſo ſtopped, that no Dirt may get in. Pour but a little of it out at a Time, when you want to uſe it; for ſhould it get dirty or foul, it would ſpoil the Brightneſs of your Colours.

Alum-Water is a uſeful Article; for with this you may waſh the Drawings or Stains you intend to paint, which will ſo fix the Paper, that the Colours will not ſink in when you lay them on, but will rather tend to brighten them. It is made in the following Manner: Boil four Ounces of Alum in a Quart of Rain or River Water till the Alum is diſſolved, and let it ſtand twenty-four Hours; after which ſtrain it off for Uſe.

It is proper here to remind you, that, if your

Paper

Paper is very thin and looſe, let it be waſhed with the above Water four or five Times, obſerving to let it dry every Time, and that it be perfectly ſo, before you attempt to lay any of your Colours upon it.

Let us now proceed to enquire into the Nature of the various Colours uſed in painting of Stars and Drawings As to *White*, I have already obſerved, that it is by no Means to be left in Stars intended for Kites, as every Portion ſhould be filled up with ſome other Colour, than that of which the general Body is compoſed; and, in Drawings, where it is ſometimes neceſſary, the Colour of the Paper will always anſwer the End, eſpecially if it is well glazed, without any other Aſſiſtance.

Of YELLOWS.

The firſt of this Kind is a Straw Colour, and is made of Flour of Brimſtone, which of itſelf is fine enough to mix with Gum-Water. Yellow Oker will make another good pale Yellow; but, in illuminating of Prints, it is a Colour of rather too much Body to be uſed for that Purpoſe, unleſs it is well ground with Gum Water. For a deep

Yellow, Dutch Pink is generally uſed, as is Engliſh Pink for a lighter Shade. With reſpect to colouring of Stars, Gamboge is always to be preferred, as it is a moſt beautiful Colour, and of a ſtrong Body.

Of REDS.

The beſt Colour of this Claſs, for painting of Stars, is Vermilion; but this is too heavy to be uſed on Drawings or Prints. *Crimſon* is repreſented by Carmine; but great Caution ſhould be uſed in buying it, which ſhould never be done by Candle-light, as it will then be impoſſible to diſcover what is truly of the right Colour, there being a great deal of it of ſo different a Shade from the real Crimſon, as to be worth nothing. A *tranſparent Purple*, either more red, or nearer the blue Colour, as ſhall appear neceſſary for painting different Prints or Drawings, may be made in the following Manner. Take a Pint of Stale Beer, in which boil one Pint of raſped Brazil Wood, and half an Ounce of Campeachy or Logwood, till the Liquor is heightened to the Colour you deſire, which you muſt try by dipping a Piece of Paper into it.

If

If you then find it too red, add a Quarter of an Ounce of Logwood to the Brazil Wood, and you will find it much nearer to the Purple than the former. In like Manner you may humour any Degree of Purple, as you put more or leſs Logwood to the former Compoſition; after which fix the Colour with a little Alum. This will produce ſuch clear Purples, as no Mixtures of ſolid Reds and Blues poſſibly can, though Purples are frequently made by uniting thoſe two Colours.

Of BLUES.

The firſt and beſt bright Blue we have is Ultramarine, which gives a Spirit to all Paintings in which it is uſed; but the Price of it is ſo high, that it is never uſed for Stars, and ſeldom even in many of the beſt Prints. Pruſſian Blue is the next in Beauty to Ultramarine; but it will not long retain its Colour when mixed with Gum Water, and therefore improper for our Purpoſe. The next Colour to the former for Brightneſs, is that which we call Blue Biſe, which, though it is a Colour of Body, will flow pretty well in the Pencil, if it be well waſhed, which muſt be done in

the following Manner. Put three or four Ounces of it into a Quart of Rain water: Then ſtir it, and pour off the Water immediately. Let it ſettle to the Bottom of every Cup or Glaſs you pour it into; after which pour off the Water, and in a Day's Time you will have the Colour dry, and as fine as you can wiſh. Indigo makes a fine Blue, when it is ground and waſhed with Gum-Water, by Means of a Stone and Mullet. If you uſe it for Stars, you cannot have it too ſtrong; but I mean not ſo ſtrong as to prevent it running freely from the Pencil, and lying ſmooth on the Paper without appearing in Lumps. If you uſe it for the Colouring of Prints, you may lighten or darken it to your Mind; by uſing a greater or leſs Quantity of Gum-Water therewith; but, before you touch your Drawing or Print with it, try its Strength upon a white Dutch Tile; for it runs freely in the Pencil, and may be too ſtrong for your Deſign, which you ſhould always be aware of, when a flowing Colour is to be laid ower the dark Shade of a Print, as it will much aggravate its Blackneſs, and even make it appear quite black.

Of

Of BLACK.

I have already obſerved, that Black is by no Means to be admitted among the Colours for the Uſe of Stars: I ſhall therefore only ſpeak of it for the Purpoſe of Prints, in even which, if they are good, it ſhould be cautiouſly admitted, it being ſo heavy a Colour, as to hide the beautiful Strokes of the Engraver, unleſs done with great Care. I am here ſpeaking of what they call Ivory Black, which muſt be pure and well ground. Many prefer a ſtrong Tincture of good Indian Ink, while others make uſe of Ivory Black, prepared in the following Manner. Let your burnt Ivory be well ground in Gum-Water, and then beat the White of an Egg very well, till you find a kind of oily Liquor ſettles to the Bottom. Mix the Liquor with as much of the Ivory Black as you think neceſſary to make it run freely in the Pencil, and it will afford an extraordinary Gloſs. If the Object is ſhining, ſuch as the Wings of ſome Beetles, mix ſome of it with a little White upon a Dutch glazed Tile, till you find it light enough to relieve the Shade. Then make another

lighter

lighter Shade, which, being uſed on the brighter Part of the Subject, will produce the Effect you deſire.

Of GREENS.

Greens are by all allowed to depend upon the Yellow and the Blue, and, by the Help of the one or the other Colour, may be formed any Green we pleaſe. The Gamboge is one of our firſt Yellows, which, with the Preparation of Verdigreaſe, may be made to produce five or ſix Sorts of Greens, according as the Gamboge abounds, or is leſs in Quantity. If the Gamboge abounds, it will form a tolerable Oak Green; and, being ſtill more mixed with the Verdigreaſe Green, it will form a Graſs Green. As for the Verdigreaſe itſelf, it produces a fine blueiſh Green, flows eaſily in the Pencil, and may even ſerve as an Ink to write with. As the Method of preparing this Colour is not much known to the Generality of young Artiſts, I ſhall here inform them in what Manner it is to be done.

Take three Ounces of common Verdigreaſe, break it a little, and boil it gently in a Pint of White Wine Vinegar, obſerving to

ſtir it continually. When you perceive it to boil, add a little Tartar broken, and keep your Mixture ſtirring till you find the clear Liquor of ſuch a Colour as you would wiſh; that is, of a fine tranſparent Green, with a blue Caſt. The State of the Colour may be known by dipping in a Stick, and touching a Piece of Paper with it.

When you have a Colour to your Mind, pour it through a Linen Cloth into an open Veſſel, and ſet it to cool. When it is quite cold, keep it in a cloſe Veſſel for Uſe, pouring out a little at a Time as you want it; for, when it is expoſed to the Air, it will ſoon dry, but is reducible again by common Water.

When you prepare this liquid Colour, do not uſe the diſtilled Verdigreaſe, for it will not anſwer the End you propoſe. Take Care you make it ſtrong enough; for it is not to be ſtrengthened afterwards, without the Trouble of boiling afreſh, though it may at any Time be made as faint as you pleaſe by adding common Water thereto.

Sap-Green is a Colour like that of an Oak Leaf, if it be uſed thin with common Water;

for

for this, as well as the former, wants no Gum: However, if it is uſed ſtrong, it produces a very dark Green. You may try your Colour firſt on a white Dutch Tile, and, by thinning it with Water, reduce it as you pleaſe; but you may brighten it very much, by adding to it a little of the liquid Verdigreaſe.

Sap-Green is made in the following Manner. Take the Flowers of the blue Flag Iris or Flower-de-luce, and preſs them while there is any Juice to be got from them. Boil this Juice in a glazed Pipkin, till it grows thick, adding a little Alum to it, when it will make a very uſeful and laſting Green.

Remember, in the Boiling of any Juice, &c. in order to make Colours, to uſe an earthen glazed Pipkin; for, if you boil them in Veſſels of Metal, you will ſometimes be much diſappointed in your Expectations.

There is another Method of producing a Sap-Green, which is gained by taking the Juice of Buckhorn Berries; and, though that Juice ſimply will yield only a dark Purple, of a very baſe Hue, yet, by adding Tartar to it, it will turn to a good Sap-Green,

and

and may be brought to a good Conſiſtence by boiling.

Theſe are the principal Diſcoveries I have made in the Preparation of Colours, and which, as I before obſerved, have deprived me of the ſportive Enjoyments of many a Holiday. However, it may be neceſſary here to obſerve, that I would not adviſe thoſe young Artiſts, who make Uſe of Colours only for Stars, or now and then to ornament a Print or Drawing, to be at the Trouble and Expence of preparing their own Colours, ſince it will be much cheaper for them to buy them in Shells at the Colour Shops, which are fit for immediate Uſe, with the Aſſiſtance of their own Gum-Water only. I deſign theſe Inſtructions only for thoſe, who dip deeply into the Science, and who cannot be contented with a ſuperficial Knowledge of any Thing they have in Purſuit.

To every one, theſe Cautions ſeem to be neceſſary: Take Care to have as many Pencil Bruſhes as Colours, if you intend to be nice; and always obſerve to waſh the Colours well out of them, by dipping them in Water, and ſqueezing them well with your Fingers till no Colour

Colour is ſeen to proceed from them, before you lay them buy after Uſe, otherwiſe they will get hard and be no longer ſerviceable.

I do not preſume to offer this to young Artiſts as a complete Treatiſe, comprehending every Thing that can be ſaid on the Subject; but thus much I will venture to ſay, if they follow the Directions here given, they may poſſibly find it more uſeful to them, being both conciſe and cheap, and collected from natural Experiments, than many other Books of ten Times the Price.

CONCLUSION.

BEFORE I take Leave of my little Pupils I ſhall lay before them a few Paſſages of Hiſtory, from which they may form Deſigns for capital Pieces of Drawings. If my little Diſciples ſhould be at a Loſs how to plan a Picture from theſe authenticated Scrapes, it will be no Wonder; but, after they have gone through this Work with Aſſiduity and Patience, and imitated ſuch hiſtorical Drawings as may have fallen into their Hands, they will then find this to be no difficult, rather pleaſin

pleaſing Taſk; and I have with the more Pleaſure embraced this Opportunity, as nothing of the Kind has ever yet appeared in the moſt extenſive Works of this Nature. In the mean Time they may read them, perhaps to Advantage, merely as Matters of Entertainment and Improvement.

1. The *Athenians* being at War with the *Peloponneſians*, the Oracle had, promiſed the Victory to the *Athenians*, if their King ſhould fall by the Hand of a *Peloponneſian*. The Enemy, being informed what the Oracle had declared, gave a general Charge to their Soldiers not to kill *Codrus*, who was then king of the *Athenians*. *Codrus*, however, one Evening advanced beyond the Trenches in the Habit of a Wood Gatherer, and began to cut ſeveral Boughs. Some *Peloponneſians*, happening to be engaged in the ſame Office, met him. Coming immediately to Blows, he wounded ſeveral of them with his Bill; but, being overpowered, he fell under their Strokes. The Prophecy being thus fulfilled, the *Athenians*, inſpired with additional Strength and Courage, marched to Battle without Heſitation, and ſent a Herald to demand the Bo-

dy of their King. The *Peloponneſians*, underſtanding what had happened, fled; and the victorious *Athenians* decreed heroic Honours to the Memory of *Codrus*, who had voluntarily ſacrificed his Life for the Good of his Country.

In order to deſign this Picture, as well as the following, in a proper Manner, I would adviſe the Artiſt not to confine himſelf too much in the Size of his Paper, and never make it leſs than a Quarter of a Sheet. To draw hiſtorical Pieces in Miniature is the Work only of an experienced Artiſt. This Deſign ſhould conſiſt of *Codrus* engaging the Wood-Cutters, and ſinking under their Blows. The moſt difficult Matter here will be to repreſent the natural Attitude of the Body in ſuch Circumſtances. For this Purpoſe, let two of his Intimates make a ſham Fight, (but take Care they do not fight in Earneſt) and from them copy the deſired Poſition. When the principal Figures are finiſhed, he may then draw the Repreſentation of a Wood, and embelliſh it with Beaſts, Birds, &c.

2. *Ariſtides* and *Themiſtocles*, differing widely in their political Principles, were violent Enemies.

Enemies. Upon the Invaſion of the *Perſians*, taking Hold of each other, and going out of the City, they put down their Hands, with their Fingers twiſted together, into one Place, and at once cried out, "Here we lay down "our Enmity till we finiſh the War againſt "the *Perſians*." Having thus ſpoken, they took up their Hands again, and untwiſted their Fingers, as if ſomething had been there depoſited. Then filling up the Pit, they returned to the City, and continued in Harmony during the whole War. This Unanimity of the Generals chiefly contributed to the Overthrow of the Enemy.

Great Care muſt here be taken in repreſenting the ſtooping Poſture of the two Generals. To preſerve the due Proportions of Nature in ſuch a Poſture requires great Care, Skill, and Judgment.

3. *Polemon*, the *Athenian*, was a very debauched young Man. One Day, agreeable to a Reſolution he had before taken, having intoxicated himſelf with much Liquor, he crowned his Head with Flowers, and then ſtaggered into the School of the Philoſopher *Xenocratus*, who was then arguing in Defence

of Temperance. The more the unthinking Youth endeavoured to interrupt his Diſcourſe, the more ſtrenuouſly the Philoſopher purſued it; till at laſt *Polemon*, being obliged to hear it, became ſo ſenſible of his Error, that from that Moment he began to reform, and made a firm Reſolution to live better for the future. He ſucceeded ſo well in his Endeavours, that in a little Time he became the firſt Diſciple of *Xenocratus*, whom he afterwards ſucceeded.

The principal Figure here is that of a drunken Man, crowned with Flowers. The Face ſhould be in full Front, that you may give him ſuch a ſilly Countenance as is peculiar to People much intoxicated with Liquor. His diſordered Dreſs, and tottering Poſition, ſhould be expreſſive of his Situation. The other Parts of the Deſign contain nothing difficult.

4. *Philip*, King of *Macedon*, falling to the Ground by Accident, and ſeeing the Extent of his Body marked in the Duſt, cried out, "Good Gods, what a little Space does a "Man fill in this Univerſe."

There is nothing very difficult in this Deſign. Take Care, however, that you place the

the King in a proper Attitude, and fill his Face with Surpriſe. Mind that the Sun is placed in ſuch a Part of the Piece, as may caſt the Shadow properly, which laſt cannot be done to a Nicety without much Care and Attention.

5. *Ptolemeus*, the *Theban*, was ſo accuſtomed to ſend no one away empty-handed that came to aſk his Charity, that when a poor Soldier in Diſtreſs came to implore his Aſſiſtance, the General, having nothing elſe to give, pulled off his Shoes, and preſented them to the diſtreſſed Man, ſaying, "My "Friend, take theſe, and make the moſt you "can of them; for I would rather go bare-"footed, than you ſhould ſtarve."

Little need be ſaid on this Deſign. In the Countenance of the Soldier, while he is receiving the Shoes from the General, muſt be painted Sorrow and Diſtreſs, while the Looks of the General muſt be expreſſive of Benevolence and Humanity.

6. After the bloody Battle of *Pedewardin*, which the Germans gained over the Turks, among the Priſoners was a Janiſſary, who much lamented the Loſs of his Turban. The

German Soldier who had picked it up, happened to be near him, and hearing him expreſs his hopeleſs Wiſhes to have it reſtored, very generouſly returned it to him, at the ſame Time thus addreſſed him in the Turkiſh Language: "You are a Soldier, and ſo am "I: We ought to treat each other as *Bro-* "*thers.*" The Janiſſary, full of Joy at this unexpected Mark of Generoſity, and being unwilling to ſhew leſs Marks of Grandeur of Soul, received the Turban with one Hand, and with the other preſented his Muſket to the German, ſaying, "If we are Brothers, I "have no Need of this Inſtrument of Death, "which, but a little while ſince, was employ- "ed againſt my Enemies, and might have "been fatal to you."

The young Artiſt will here be at no Loſs to find Matter to cover his Paper. Men in Arms, Turks and Germans, may fill every Part of it but the Center, in which muſt be repreſented the Turk receiving his Turban from the German with one Hand, and ſurrendering his Arms with the other. Take Care to infuſe into their Countenances the different Paſſions ariſing from their different Situations

7. *Brutu*

7. *Brutus* and *Caſſius*, after having made ſome Conqueſts, met at *Sardis*, where they agreed to march againſt *Anthony* and young *Cæſar*. Here one Evening, *Brutus*, as he was ſitting penſive, and revolving the Tranſactions of his Life, the Memory of Cæſar occurred to him, now perhaps not as a Traitor, a Tyrant, or Uſurper, but as one he loved and murdered, an Apparition appeared to him, (as he imagined) which told him he was his evil Genius, and would meet him at *Philippi*; to which *Brutus* calmly anſwered, "I will meet thee there."

Here is a copious Field, in which the young Artiſt may exert every Power of his Genius. *Brutus* and the Apparition afford two capital Figures. *Brutus* muſt be drawn reclining on a Couch, half raiſed, leaning on one Hand, with the other lifted up in Surpriſe. The moſt difficult Part of the Work will be to fill his Face with that Horror, which the Artiſt himſelf would be ſuppoſed naturally to repreſent in the ſame Situation. If he has ſeen the Tragedy of *Hamlet*, in which the Ghoſt addreſſes the young Prince, let him take that for his Pattern on this Occaſion; or rather, let him

him imitate ſome good Drawing of this Kind.

8. *Pyrrhus*, King of *Epirus*, after being defeated by the Romans, retired to Tarentum, and was ſlain at Argos, a City of Greece, by a large Stone thrown on his Head, from the Walls, by the Hand of a Woman, whoſe Son he was on the Point of killing in the Attack.

This will form a very pretty Picture, and fill up every Part of the Paper: The Repreſentation of a Caſtle may be made to cover one Half of it. Under the Caſtle muſt be drawn the Figure of *Pyrrhus*, clad in Armour, and ſinking under the Blow of a falling Stone on his Head. Near him, the Figure of a warlike Youth, with whom he is ſuppoſed to have been fighting, and who ſtands aſtoniſhed at the ſudden Fate of *Pyrrhus*. Over the Countenance of the King muſt be thrown the Appearance of Inſenſibility, ariſing from the Blow he is ſuppoſed to have received; but an Air of Majeſty and Dignity ſhould be preſerved. On the top of the Caſtle, directly over the Head of *Pyrrhus*, you muſt place the Figure of a Woman, in an

n Attitude that will ſhew it was from her Hand the Stone fell, and in whoſe Countenance you may perceive the different Paſſions f Joy and Terror. The reſt of the Ground nay be occupied by the Efforts of contending oldiers; but take Care you do not incumber he Living by placing too many dead Men at heir Feet.

Let not the more aged and experienced Reader imagine, that I am not aware of the Objections that will be made to my CONCLUSION, "that it is infinitely above the Capacities of Children, and therein differing from he former Part of my Plan." To ſuch I hall be ſhort in my Anſwer: The Genius nd Capacities of Children are ſeldom put to he Stretch, and, if they in due Time perorm the uſual Taſks impoſed on them at chool, nothing more is required of them: But, if you hit upon the Mode of making hem conſider as an *Amuſement* what you regard as an *eſſential Point*, Wonders may be ften produced. Here Genius will have its ull Scope, unfettered of the tedious Rules laid lown by ſome ſelf-intereſted Teachers; and,

amor

among a thouſand of my infant Readers ſhould be inſtrumental in producing only te Artiſts, I ſhall be ſatisfied that my Labou has not been in vain. It is by no Means t be expected, that the moſt *expert* among the ſhould give all that Expreſſion I have here re commended to the different Faces in the pre ceding Hints for Deſigns; but, let even th *dulleſt* of my little Pupils remember this ſure certain, and infallible Rule, that there is *no thing* in human Life, however impracticabl it may at firſt View appear, that may not b *forced* to give Way to *unwearied Diligence*, *Ap plication*, and *Reſolution*.

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